

CATHOLIC THEATRE

PUBLISHED MONTHLY, OCTOBER THROUGH MAY, BY THE NATIONAL CATHOLIC THEATRE CONFERENCE



COVER:—"There was no conclusion to my life," cries Kate Coakley as Jessica in the Mt. Carmel Academy production of *Brighten Every Corner*, presented at the NCTC West Central Regional Convention last month. Alicia Cooke appeared as Sr. Mary Martha. Carole Blitgen, AGO Alumna, Directed.

Executive and Circulation Office: 142 Laverack Avenue, Lancaster, N. Y.
Application for 2nd class mailing privileges pending at Lancaster, N. Y.
Editorial Office and Festival Headquarters: Clarke College, Dubuque, Iowa
Conference Library: Immaculate Heart College Library
2070 Live Oak Drive, Los Angeles, California

The smash Broadway Hit starring Ruth Gordon

THE MATCHMAKER

Farce. 4 acts
by THORNTON WILDER

A certain old merchant of Yonkers is now so rich that he decides to take a wife. To this end he employs a matchmaker, a woman who subsequently becomes involved with two of his menial clerks, assorted young and lovely ladies, and the headwaiter at an expensive restaurant where this swift farce runs headlong into a hilarious climax of complication. After everyone gets all straightened out romantically, and everyone has his heart's desire, the merchant of Yonkers finds himself affianced to the astute matchmaker herself. He who was so shrewd in business is putty in the hands of a player like Ruth Gordon, who played the matchmaker. He is fooled by apprentices in a series of hilarious hide-and-seek scenes, and finally has all his bluster explode in his face.

9 men — 7 women — 4 interiors — costume, 1880 New York — books, \$1.00

Royalty, where available, \$50 — \$25.

Winner of the Critics' Circle Award as the best foreign play of the year, and recipient of many other awards.

TIGER AT THE GATES

Play. 2 acts

by JEAN GIRAUDOUX

Translated by CHRISTOPHER FRY

On a platform stage, bare but for a pair of immense gates, stalks the inevitable tiger of war. Hector, back from battle, comes as a peacemaker and convinces Ulysses and the populace of the insanity of war; and together they agree that the Trojan War shall not take place. But the poets need a war for the elegies and dirges; the king, because it is custom; the lawyer, because of his honor; and others, for various mean reasons. And so, in spite of all logic, the war erupts. Michael Redgrave played Hector in both the London and Broadway production. Leueen McGrath played Cassandra, and Diane Cilento played Helen of Troy.

15 men — 7 women — books, \$1.00 — Royalty, \$50 — \$25

SAMUEL FRENCH, Inc.

25 West 45th Street
New York 36

The House of Plays

7623 Sunset Blvd.,
Hollywood 46



During the past decade as part of the strong reaction against didacticism in theatre, there has been much propaganda under the guise of the "aesthetics of theatre." The most persistent slogan has been this: "The purpose of theatre is to entertain." Now it is evident that theatre is very often "entertaining." The word "entertainment", however, is quite inadequate when applied to soul-wrenching theatrical experiences involved in watching plays like *Oedipus*, *King Lear*, *Death of a Salesman*, or *Long Day's Journey Into Night*.

The purpose of any art form is "to delight"; but delight in scholastic philosophy does not denote the physical titillation which results either in tears or in a belly laugh. Although tears and laughter are frequent by-products of artists delight, the delight is primarily an intellectual experience—a perception or intuition of beauty. That is why Eric Bentley in his *In Search of Theatre* maintains that we cannot have great theatre until its audiences come as concert audiences, that is, not merely to be relieved of boredom but as interested audiences, audiences who are prepared and sensitized for the perception of beauty by some comprehension of the forms, the styles and the techniques of theatre. For some, this background for appreciation is imbibed through exposure as "passionate playgoers"; for others, it must be acquired through a process of learning.

For those of us in non-commercial theatre the great challenge is to inculcate that appreciation which will make our audiences not only receptive to but also desirous of the variegated delight which theatre has to offer. The temptation, of course, will be to take the path of least resistance and settle for the "slick," the "formula," the "gimmick" the "proven success." To compromise ignobly with this temptation is a swift and sure road to dull theatre and to blunted aesthetic appreciation.

Over the past two decades Catholic theatre has matured greatly in its theatrical art and in its appreciation of that art; but this does not mean that we can sit and lick our chops contentedly. As one lecturer to teachers expressed it recently: "When you are through improving, you're through." Before us lies a world of daring experiment with alternating valleys of failure and peaks of achievement. There are concepts to be explored and clarified, techniques to be mastered, relationships to be established between our own art form and the other arts, both fine and liberal.

Our aim must be at mastery. As Father Leo Ward, C.S.C., has so cogently argued in his *New Life in Catholic Schools* "Teachers have to aim high, and to hold a vision of greatness before the minds and hearts of pupils, a vision of greatness in the knowledge and appreciation of every human and divine thing." Shall not we in the theatre arts contribute to that vision of greatness as it concerns God, man and nature?

If we aspire to "open windows on the Infinite" for

others, we ourselves must be magnanimous in our dedication to research and the quest for perfection in our field. Our interest committees, then, are of primary importance for the growth, vitality and constructive progress of NCTC. From their ranks should come the main business of our Legislative Assembly. The committees with their research and exchange and discussion of ideas and aids should be wellsprings of new projects and should constantly vivify our established programs. Thus, with such widespread and shared activity, our organization will not only have a constant prodding stimulus at its very roots but will also have the solidity of a pyramid with a wide firm base.

To the numerous volunteers for our interest committees and for the Convention committees I extend congratulations and the assurance of our confidence in the fruitfulness of their work. Although it is we who will look to you in future for inspiration and counsel, I should like to dedicate your work with these words of David Reisman and Father Leo Ward: "Make no little plans; they have no power to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work . . ." "Nothing — not all the knowledge in the world — educates like a vision of greatness, and nothing can take its place . . ."

Faithfully in St. Genesis,

Father Gabriel, S.D.S.

Rev. Gabriel Stapleton, S.D.S.
President.

CATHOLIC THEATRE

Published monthly October through May
by the
National Catholic Theatre Conference
142 Laverack Avenue, Lancaster, N. Y.

GEORGE HERMAN, *Editor*

SISTER MARY OLIVE, S.P., *Associate Editor*
(Fraternity and College)

SISTER HONORA, O.P., *Associate Editor*
(Features and High School)

Printed by the
Union Printing Company, Dubuque, Iowa

Executive and Circulation Office:
142 Laverack Avenue, Lancaster, N. Y.
Editorial Office
Clarke College, Dubuque, Iowa

Membership dues in NCTC: Student Affiliate (\$1.50); Catholic Theatre Subscriber (\$3.00); Critique One Year Subscriber (\$3.00); Package Subscriber (\$5.00); Critique Two Year Subscriber (\$5.50); Regular (\$10.00); Sustaining (\$25.00); Life (\$200.00).

In all of the categories of membership exclusive of the Critique One Year Subscriber, the Critique Two Year Subscriber and the Student Affiliate, \$2.00 of the annual dues is applied toward a subscription to CATHOLIC THEATRE which is published by the Conference eight times yearly October through May. \$1.00 of the Student Affiliate dues is applied toward a subscription to CATHOLIC THEATRE. Critique One and Two Year Subscriber membership do not receive CATHOLIC THEATRE.

In all of the categories of membership exclusive of the Catholic Theatre Subscriber and the Student Affiliate \$2.00 of the annual dues is applied toward a subscription to CRITIQUE which is a separate Conference publication issued three times yearly as a critical review of theatre arts and literature. Catholic Theatre Subscribers and Student Affiliates do not receive CRITIQUE.



Children's

A
CHALLENGE —

On reviewing College Calendar in the October issue of Catholic Theatre, there are only five of the twenty-one colleges listed that intend to offer a Children's Theatre production this season. Certainly there are other colleges and universities that produce *seasonal* Childrens' productions (such as Catholic University's Christmas shows); but otherwise there seems to be a hesitancy among our larger Speech and Drama departments to devote one major production a year to the children of the community.

Why? There have been a number of reasons offered. Some report there is "a dearth of good plays for children." Others say "it is too complicated, and others still say "it is below our concept of outstanding theatre."

This . . . despite the undisputable fact that Childrens' Theatre is probably the most rewarding form. No one gives himself more readily or completely to the magic of the stage than a child.

And probably no one takes as much away.

In Hollywood, in the heart of commercial motion picture and television production, the Speech and Drama Department of Immaculate Heart College, under Sister Marie Fleurette, I.H.M., opened their season with Sister's own *Out Of The Boobly's Box*. Sister, who once asked, "Somewhere in our midst there must be a budding Jerome Robbins for children," is actively engaged in writing plays for children that entertain and still nurture a serious theme. She is looking for new concepts, new techniques to fascinate and educate.

In November, Marygrove College in Detroit presented *Cinderella* as their first major production of the year.

This month Clarke College in Dubuque, Iowa, will present their tenth annual Childrens' Theatre production, *Alice In Wonderland*. Directed by Alpha Gamma Omega Chapter

Theatre



CATHOLIC

THEATRE

President, Dorothy Burbach, this production will be casted from freshmen drama majors.

St. Xavier College in Chicago will present Francis Homer's *Cinderella of Loreland* as their third major production this month. Of four major productions a year, St. Xavier's always has one Childrens' show.

Marymount College in Los Angeles will present their Childrens' Theatre production in April as their major offering of the year.

And, at Christmas time, in New York City, Walter Klavun, presently of the *Say, Darling* cast, took time away from the theatre on Broadway to co-produce with Father John Brooks of the drama section of the CYO, a Nativity Play with Puerto Rican children from St. Francis de Sales parish.

Using the York Nativity arranged by John F. Baird and published by Samuel French, and with the complete approval of Bishop Fearn, pastor of the parish, Mr. Klavun and Father Brooks mounted the production under the direction of Miss Margaret Sheehan of the New York public school system.

These colleges and individuals are actively employed in demonstrating the wonderful distinction between television, motion pictures, and the live stage. At the same time they are educating their actresses in one of the more challenging forms of theatre.

For the actress or actor performing before children, there is a special dimension. She must be the character, not only as the character is, but as the children imagine that character to be; and that requires entering their world and seeing with their eyes.

And a wonderful world it is.

REPORT ON RESEARCH COMMITTEE

In our Constitution we are advised that part of the purpose of NCTC is "to provide its members with means toward contributing toward the enrichment of dramatic art under Catholic auspices through projects necessitating voluntary service." There are many ways in which this mandate is fulfilled, for example, the sixty or more festivals, clinics and local conventions which take place each year. A crucial part of the program, however, is fulfilled by Committee work—both research committees and special committees such as the Convention committees now in preparation for our twelfth biennial at Notre Dame this coming August.

Below you will find the names, the personnel and the objectives of our research committees for 1958-59. The Committees in general, are of two types: standing committees, that is, those which endure from year to year although their projects may change yearly; and *ad hoc* committees, that is committees formed to achieve a definite purpose and which are officially discharged after the fulfilment of that purpose.

CAREER GUIDANCE COMMITTEE: *Objectives:* To evaluate existing monographs on careers in professional and educational theatre; to prepare a monograph which can be distributed to Guidance Counselors in Catholic high schools. *Procedures:* an evaluated bibliography of Career Guidance materials; questionnaires to secondary Guidance Counselors and to College and University Departments; essay and research paper contributions to the monograph; discussion on monograph copy at Convention; formulation of Resolutions for a continuing policy of Career Guidance to the national Convention. *Deadline:* for Resolutions, Convention Legislative Assembly, August, 1959; for monograph, December 1, 1959.

CHILDREN'S THEATRE COMMITTEE:* *Objective:* "To bring to the attention of the members of the Conference the vital role Children's theatre should play in Catholic theatre with the view of setting up at a future date a division of Children's theatre comparable to the other levels of theatre in NCTC; to explore the possibilities of drawing upon the riches of faith and the lives of the Saints in the writing of plays for Children's theatre. *Procedures:* Commission of articles from committee members for NCTC publications on Children's theatre; exchange of ideals on resolutions to be presented to the Legislative Assembly for the development of a Children's theatre division in NCTC and on the feasibility of a category of membership embracing the elementary school system. *Deadline:* for Resolutions, the Convention Assembly, August, 1959.

THE COLLEGE COMMITTEE:* Having finished its project of last year, namely, the *College Drama Club Monograph*, the Committee this year will work on the "College Drama Curriculum." *Objective:* monograph aimed to providing a common core of training and simulating a common core of permanent interest for the Catholic college student in educational theatre, according to the aims and objectives of the Catholic college drama curriculum. *Procedures:* Questionnaire for a national sampling of specific course offerings; an evaluation of syllabi, textbooks, accreditation and teaching aids. Meetings of the Committee are scheduled for December 27 in Chicago and at the Notre Dame Convention in August. *Deadline:* Tentatively, December 1, 1959.

COMMUNITY THEATRE COMMITTEE: *Objective:* To work for greater integration of the Catholic community theatre units of NCTC, to explore the possible ways and means whereby NCTC can give greater stimulus and assistance to the Catholic community theatre and whereby Catholic community theatre members can take a greater share in NCTC activity; to prepare a handbook for the organization and conduct of the Catholic community theatre.

Deadline: for Handbook, June 1, 1959; for Resolutions, Convention Assembly, August, 1959.

Procedures: Questionnaire survey of existing organization of Catholic community theatres; contributions by Committee members to handbook; Convention discussion of handbook copy and of Resolutions to be presented to Assembly.

GRANTS & SCHOLARSHIPS COMMITTEE:* *Objectives:* To screen the various Foundations for those most receptive to the promotion of the fine arts and of theatre in particular; to recommend to the Executive Board the types and methods of application which should be made for grants whether for specific projects of NCTC or for student scholarships; to examine present policies in the obtaining and awarding of scholarships and to recommend a fixed national policy for the future; to obtain for the national office as many scholarships as possible to be distributed according to an equitable plan to the various regions and units. NCTC Obtained \$20,000 in scholarships for its members during 1958. *Procedures:* to be determined by the Chairman. *Deadline:* Resolutions due at the Convention Assembly in August.

HIGH SCHOOL COMMITTEE:* *Objective:* To prepare a syllabus for the teaching of drama in secondary schools on one, two, and four year plans, with recommended texts and teaching aids. *Procedure:* Questionnaire on existing curricular offerings in Catholic high schools (exclusive of junior high); evaluation of findings and drafting of model syllabis; discussion of copy at Convention meeting and formulation of Resolutions for Convention Assembly. *Deadline:* for copy, June 1, 1959; for publication, December 1, 1959.

NATIONAL AND OVERSEAS TOURING: *Objective:* To formulate a policy for national touring by units of NCTC and to recommend ways and means of facilitating and increasing such tours; to represent the desire of NCTC to be recognized by the State Department and the U.S.O. as a screening agency for Catholic colleges and universities applying for overseas touring; to promote increased interest in such touring by drama departments in Catholic colleges and universities. *Procedure:* To be determined by Chairman and Governmental Liaison Office. *Deadline:* Executive Board meeting in June, 1959.

RELIGIOUS DRAMA: *Objective:* To define religious drama within the context of Catholic theatre; to provide an evaluated bibliography of the literature on the subject; to encourage translations of pertinent material from Claudel and Gheon; to collate Pontifical pronouncements on theatre and religion; to submit a plan for a continuing program of NCTC work in the religious drama field. *Procedures:* preparation of evaluated bibliography for panel discussion at the August Convention. *Deadline:* for bibliography June 1, 1959; for Resolutions, Convention Assembly.

SEMINARY THEATRE: *Objectives:* To prepare an evaluated bibliography of material on seminary dramatics for panel discussion at Notre Dame; to draft resolutions on the basis of this panel for the Convention Assembly. *Procedures:* to be determined by the Chairman. *Deadline:* for bibliography, June 1, 1959; for Resolutions, Convention Assembly.

* Standing Committee. Committees listed without asterisks are *ad hoc* committees.

(Committees Listed on Page 14)



Present at the West Central Regional Meet at Wichita last November were (left to right) Maurice Nugent, Sister Mary Xavier, B.V.M., Rev. Arthur Barth, Sister Mary Emily, B.V.M., Rev. Thomas Reilly, Rev. Robert Johnston, S.J., Miss Elvira Scheetz Bujarski, convention chairman who received the first Genesian Award presented to a layman; Rev. Gabriel Stapleton (hidden); Sister Agnes Virginia, S.C.L., Sister Veronica, C.S.J. (hidden), and Sister Ambrosine, Ad. PP. S.

Some of the thousand **BROADWAY & TV SHOWS** Costumed by **BROOKS**

Bells Are Ringing, Flower Drum Song, Hit Parade, Ed Sullivan Show, The Music Man, Auntie Mame, Firestone, Sunrise At Campobello, Look Homeward Angel, DuPont Show of the Month, Red Head, U.S. Steel—Theatre Guild, West Side Story, Steve Allen Show, Carousel, Patti Page Show, The King & I, Oklahoma, Show Boat, J. B., South Pacific and thousands of others.

It's more than likely that we made the costumes originally for the plays you will produce.

You may use the same quality costumes at moderate rental charges. Write us today for Costume Plots of your plays, and our estimate!

BROOKS
COSTUME CO.

3 West 61st Street, New York 23, N. Y.

Playwrights Circle

Due to a revision in the Circle format voted upon by the Circle membership, new names have been added to the roster: Emily Pierce, Brother Dunstan, Richard L. Belair, Albert Scott, David Rabe, George Kenney, and Brother John O'Connor. From henceforth the acceptance of any work for publication by the Conference, automatically admits the author to the Circle.

James Steffek, charter member of the Circle, is now an ensign in the United States Navy, stationed abroad the USS Essex where he is doing some writing on a play about the early copper mining days in Montana, Jim's home state.

Rev. Anthony Zoghby, the noted director-founder of the Mobile Theatre Guild and one of the hardest working director-writers active in community theatre, has been invited to join the Playwrights Circle on the basis of his original treatment of the Joan of Arc story, *Heroine On Fire*. Charles Costello is a new Advisory Member.

Sister M. Margretta, O.S.B., of St. Timothy Convent 6339 N. Fairfield Avenue, Chicago 45, Illinois is interested in obtaining background information for a new play based on Paris in 1912. Sister Margretta would appreciate any sources you may be able to bring to her attention. She and Sister Mary Magdalen, O.S.B., are authors of *The Breaking Light*, a musical about early Minnesota.

AGO Opens Its Doors

ALPHA GAMMA OMEGA

Under the leadership of Dr. Earl C. Bach of Loretto Heights College, Denver, the first idea of a Catholic college drama fraternity was born in 1955. In December '56 twelve colleges of the midwest area met in Chicago to form with twenty-five college student members the first national charter group under the title Alpha Gamma Omega. At the Kansas City convention '57, A.G.O. was formally introduced to N.C.T.C. and Miss Helen Hayes, "Queen of the American Theatre", accepted the title of National Honorary Sponsor.

The final stage of a full-blown fraternity was taken in May of '58 when seven chapters were formed and a national governing committee was set up with Michael Flanagan as National Chairman and Father Johnston as National Moderator. The membership from the twelve charter colleges now numbers forty-two undergraduates and sixty-one alumni.

A.G.O., proud of its objectives, and looking forward to a truly national growth, is now opening its doors to new college applications. To give those seeking admission a better picture of objectives and responsibilities, the following statements are selected from the Constitution and By-Laws of A.G.O.

PURPOSES

(A.G.O. Constitution, Article II, Sections 1, 2)

The general purpose of Alpha Gamma Omega fraternity shall be:

To unite those college and university students who meet the highest standards of professional competence and Catholic insight in theatre; and, through this union, to maintain and develop in them the same standards after graduation.

To secure through this union a nucleus of college students and alumni especially dedicated to the promotion of the National Catholic Theatre Conference and its ideals. To honor, through membership in this distinctive fraternal group, those colleges and individuals who maintain these standards.

The specific purposes of this fraternity shall be:

To set up norms for determining what constitutes the highest standards of Catholic theatre practice at the college level and to encourage member colleges to maintain those standards.

To foster among college members of National Catholic Theatre Conference active participation in the furthering of the ideals and in the promotion of the activities of the Conference.

To develop among those Catholic college students, who show potentiality for strong

leadership in the field of Catholic theatre, a lasting interest and zeal for the cause of Catholic theatre.

To aid its members in obtaining teaching or professional theatre positions.

To encourage those of its members, who do not follow educational or professional careers after graduation, to actively uphold in home and community a Catholic viewpoint of theatre.

CHAPTERS

(A.G.O. By Laws, Article I, Sections 1, 2, 3, 4)

The basic unit of Alpha Gamma Omega shall be chapters, either Area or Local, chartered in those Catholic colleges or universities which hold group membership in the National Catholic Theatre Conference for one year prior to application and which maintain a faculty, theatre facilities, and coordinate theatre activities and a course program leading to a major or minor concentration in drama.

School requirements shall be classified into two divisions, as follows:

Classification A: schools offering a major in drama with coordinate activities and facilities.

Classification B: schools offering a minor in drama with coordinate activities and facilities.

These requirements are further detailed in the Official Fraternity Handbook.

Chapter shall be designated as follows:

Local Chapters: individual colleges that maintain a minimum of five active members.

Area Chapters: two or more colleges that together maintain a minimum of ten active members.

Colleges seeking chapter status shall make application to the National Committee of the Fraternity using the application form contained in the Fraternity Handbook.

The credentials of the applicants shall be approved by the National Committee.

A probationary period of at least six months shall be required before the installation of a new chapter.

DUES AND FEES

(By Laws, Article VIII, Sections 3, 4, 5)

An installation fee of twenty-five dollars (\$25) shall be paid to the national treasury of the fraternity by each newly admitted college.

An initiation fee of five dollars (\$5) shall be paid to the national treasury of the fraternity by each new member.

Annual dues for each member of Alpha Gamma Omega shall be two dollars (\$2) payable to the national treasury of the fraternity at the beginning of the fall semester.

National Governing Committee and Charter Chapters

National Governing Committee: National Moderator and National Office

R. A. Johnston, S. J., National Moderator
National Office A.G.O.
c/o Department of Speech
Saint Louis University
3650 Lindell Boulevard
St. Louis 8, Missouri

National Officers

Michael Flanagan, National Chairman (St. Louis)
Delores Ferraro (Chicago)
Mary Helen Kelly (Indianapolis)
Angelo Puricelli (St. Louis)
Maragaret Reilly (St. Louis)
Ellen Schoen (Chicago)
Irving Vincent (New York)

Charter Chapters

Moderator

BETA

(Kansas City Area)

Mount St. Scholastica Sister Mary Janice, O.S.B.
St. Benedict's College Reverend Bede J. Bradley, O.S.B.
College of St. Teresa Sister Mary Felice, C.S.J.

DELTA

(St. Louis Area)

Fontbonne College Miss Carmelita Schmelig
Saint Louis University Reverend R. A. Johnston, S. J.
Webster College Sister Marita, S. L.

EPSILON

Mundelein College Sister Mary Jeanelle, B.V.M.

ETA

Clarke College Sister Mary Xavier, B.V.M.

GAMMA

Saint Mary-of-the-Woods Sister Mary Olive, S.P.

THETA

Loretto Heights College .. Dr. Earl C. Bach

ZETA

College of Saint Mary Sister Mary Jean, R.S.M.

For further information and application blanks, write to National Moderator:

Reverend R. A. Johnston, S. J.
National Office A.G.O.
c/o Department of Speech
Saint Louis University
3650 Lindell Boulevard
St. Louis 8, Missouri

New- Lightweight Stage Brace

of
Structural Aluminum

- Improved Design
- Easier-To-Use
- Costs No More

Completely new—the first stage brace improvement in years. Made of strong, light, structural aluminum —with steel hook and shoe. Practically half the weight of wooden types. Tube slides within a tube for easy extension. Quick-acting clamp maintains proper length. Slotted shoe adjustable along entire length. Hook can be turned and engaged while shoe remains fastened.

No Splinters

No Broken Wood Pieces

Stronger Than Wood

Longer Lasting

Less Bulky

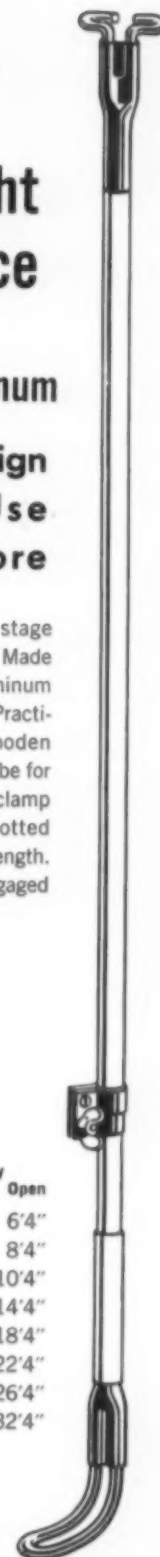
Easier-To-Pack

Lower Shipping Costs

Cat. No.	Capacity	
	Closed	Open
9052	4'	6'4"
9053	5'	8'4"
9054	6'	10'4"
9055	8'	14'4"
9056	10'	18'4"
9057	12'	22'4"
9058	10'*	26'4"
9059	12'*	32'4"

* Three-tube braces

Prices the same as our
2000 series wooden models



141 West 53rd Street, N.Y. 19, N.Y.
Columbus 5-1640

Telescoping HIGH Schools

A number of High School Drama Festivals have been held in the past few months throughout the country. In an attempt to spotlight these annual events which contribute so much to Catholic theatre, we have skipped around the United States in summary.

Minnesota

At Benilde High School, St. Louis Park, the Twin Cities schools met in competition. Critic-Judge was Dr. Kenneth Graham of the University of Minnesota drama department. Benilde H.S. presented *The Monkey's Paw* by Saki with John Sonsteng as the lead. Robert Frost's *The Death Of The Hired Hand* was presented by St. Agnes High School with Robert Zimmer and May Jane Kawalsky. James Morgan, Larry Blocker and Raymond Murray starred in the De La Salle production of *Prodigy*.

Syne's *Riders To The Sea* was presented by St. Joseph's Academy with Joan Fernow in the top role. Mary Gallagher and Judy Swanson starred in *The Tidings Brought To Mary*, the offering of the Academy of the Holy Angel. Our Lady of Peace presented *Dark Brown* with Ann Faricy and Margaret Lange. Patrick Hickson took the lead in St. Thomas Military Academy's production of *Parade At The Devils Bridge*. In the Convent of the Visitation's production of *Riders To The Sea*, Virginia Young was featured; and St. Margaret's Academy closed the festival with *Thirteen Clocks* by James Thurber starring Rose Ann Vogt and Rosemary Bolanda.

Coming in March:

INTERNATIONAL THEATRE MONTH featuring
"Chinese Classical Theatre" by Father Ivar S.
McGrath

EVERYMAN

A beautiful color film, adapted from the original 16th century morality play, "the Summoning of Everyman". The inspiration and conviction of the famous classic are preserved in our 40-minute 16mm sound film. Used by churches, schools, universities throughout the country. For brochure write to:

General Films, Inc.

Box 601
Princeton, New Jersey

Texas

In San Antonio, at the Incarnate Word College, the tenth annual Play Festival was held recently with Mrs. C. E. McDaniel as Critic-Judge.

Villa Maria High School and St. Joseph's Academy joined forces to present Richard Corson's *The Sisters McIntosh*. St. Gerard's High School offered *The Wonder Hat* by Goodman and Hecht. Ursuline Academy produced *Early Frost*, and the Incarnate Word Academy of Corpus Christi presented *The Flying Grandmother* by Harriet Haslett. The Ursuline Academy of San Antonio produced *Undertow* by Ann Weatherly and the Incarnate Word High School of San Antonio offered *Sanctuary* by Phoebe Rees.

On the college level, the Speech Choir of Incarnate Word College presented *Rumpelstiltskin* in puppetry, and St. Mary's University produced *Minnie Field* by E. P. Conkle. Incarnate Word College produced *The Raveled Sleeve*.

In addition to the plays presented, there were lecture-demonstrations on Dance, Make-up, Acting and Directing.

Illinois

In Chicago, the 14th annual Chicago Drama Festival was held at the Loyola Community Theatre with a Panel of Commentators instead of the usual Critic-Judge. The



SIX INCH STATUETTE OF ST. GENESIUS

With Base and Gold Plate

\$10.00

Delivery takes about 30 days. If engraving is desired, it will be done for an additional \$2.50, and will include name of school, name of student and year.

Should any school or individual wish to change these data or if there are more than 3 lines to be engraved, the charge will be 10c a letter for all additional lines or changed lines.

Order From

National Catholic Theatre Conference
142 Laverack Avenue
Lancaster, N. Y.

Panel this year included Miss Mabel M. Frey, Professor of Speech and Drama at the College of St. Catherine in Minnesota; George Herman, Assistant Professor of Speech and Drama at Clarke College, Dubuque, Iowa; and Sister M. Janet, C.S.B., La Crosse unit Chairman of the National Catholic Theatre Conference.

Of the twenty-six plays produced at the Festival, of special merit were *Pedlar's Progress* by Nora Ratcliff, presented by St. Gregory High School and directed by Mrs. Laurette Engel Kittler; St. Mary's High School's production of Pirandello's *It Is So If You Think It's So* as directed by Miss Marcia Lee Kelly; The Academy of Our Lady's *The Drop Of A Hat* by Dick Berg and directed by Therese Marie Cuny; two Japanese *Noh* plays directed by Anna Helen Reuter and presented by Immaculate High School; Loyola Academy's *The Devil And Daniel Webster* by Stephen Vincent Benet as directed by Mr. John J. O'Callaghan, S.J.; Saint Mel's *Darkness At Noon* directed by Gerald Sullivan; *Inherit The Wind* as produced by St. Ignatius High School and directed by Frank Raispis; Mary Gavin Crawford's production of *Time Remembered* for Marywood High School; Alvernia's production of *The Cradle Song*, directed also by Miss Reuter; Providence's *Joint Owners In Spain* directed by Miss Cuny; and Aquinas Dominican's production of *The Plum Tree* as directed by Elizabeth Gariti.

Outstanding players among the 250 students actors and actresses were Joyce Allard, Susan Maher, Ingrid Ryba, Arlene Formberg, Nancy O'Rourke, Richard Burns, George Morrissey, Gene Hamilton, Richard Ortenzo, William Barth, Kay Currier, Barbara Truetschler, Susan Prest, Mary Ann Jacobs, Joy Kierstad, Barbara DaMato, Heather Campbell,

Sue Butler, Barbara Phillips, Raseanne Smyth, Sue Druffel, Donald Newberg, Edwin Farrell, and Judy Nussbaum.

Twenty-five college scholarships were awarded and ten gold, silver, and bronze medals.

Pennsylvania

At Immaculata College in Pennsylvania in November, the Mid-Atlantic Region sponsored a Regional Theatre Day that featured seminars by Leo Brady, playwright and assistant professor of Speech and Drama at the Catholic University of America.

At the Theatre Day, Marymount College, under the direction of Ronald Weyand presented scenes from *The Tempest* starring Mary Lynn Lacey as Miranda, and Kathleen Buckley as Prospero; Richard Duprey, progressive young department chairman of the graduate Theatre Division at Villanova directed *The Rising Of The Moon* with Olympic star Ron Delaney as the Folk Singer; The Dramatic Club of St. Joseph's College presented a scene from *The Heiress* by Ruth and Augustus Goetz under the direction of Mr. Donald Waters with Aileen Collahan and Joseph Palmieri starring; and the Argus Eyes Dramatic Society of St. Peter's College produced scenes from *Crime And Punishment* with John Stapleton as Raskolnikov and directed by Roy Irving.

Sister Mary Donatus, I.H.M., is Regional Chairman.



Dominican College Troupers' produced Charlotte Hastings' suspense drama, **High Ground**, in arena staging earlier this season. Directed by Sister Mary Cyril, O.P., head of the Speech and Drama Department, the cast included (left to right, above) Diane Petrovitch as Sarat, Ken Franceschi as the Warden, and Cathy Silcock as Sister Mary.



TPS INC.

Everything for the Theatre



SCENERY



HARDWARE



LIGHTING EQUIPMENT



DRAPERIES



CYCLORAMAS

LAMPS
RIGGING
TRACKS
LIGHTING EQUIPMENT
LIGHTING ACCESSORIES
SPECIAL EFFECTS
DIMMERS
SWITCHBOARDS
DRAPERIES
CYCLORAMAS
KNOCKDOWN SCENERY
HARDWARE
PAINTS
MAKE-UP
COSTUME ACCESSORIES
SOUND EFFECTS

**WORKING MODELS
SPECIFICATIONS
CONSULTATION
PLANS**

PLEASE WRITE FOR CATALOGUE

THEATRE PRODUCTION SERVICE

45 W. 46th St. New York 36 Circle 5-5870

THE HOW OF AROUND THE WORLD IN 80 DAYS

Part Two By
Sr. M. Theodata, F.S.P.A.
Aquinas Players, LaCrosse, Wisconsin

Continued from the January issue is the detailed background of the Aquinas H.S. production of **AROUND THE WORLD IN 80 DAYS**. There were 400 students in the cast, and it was very well received.

With the exception of orchestration, the entire play was mounted and produced on extra curricular time. The only school sessions used were the two half days allotted by diocesan regulation for the major performance of the year. The half day generally taken for a rehearsal at Aquinas was used to put on make-up on the morning of the Friday afternoon school assembly production at the auditorium and then students were not absent longer than forty-five minutes from classes with the exception of the artists. The other half day was taken for the one and only rehearsal at the auditorium.

In order to simplify information regarding our different production units, they will be treated with briefly under separate headings.

Choreography Sherrie Szili, a sophomore student, directed the Spanish, Hinduh and Japanese dancers with all the patience and skill of an advanced dance instructor, taking the full responsibility for perfection of movement. Each evening after school she practiced with individuals or groups until five and usually conducted special night practices in her home. Though the leads in the production were juniors and seniors, it was another sophomore, Timothy Murphy, who directed the Indian dancers. The precision and grace attained by all the dancers was a tribute to the ability of students to successfully carry responsibility rarely found even in adults.

PLAYS FOR THE CHILDREN'S THEATRE

THE CLOWN WHO RAN AWAY

By Conrad Seiler. In two acts. Bare stage, easy props. 22 parts and extras if desired; may be all girl, all children, all adult or mixed. Books, \$1.25. Royalty, \$15. Very popular and most successful.

THE CLOWN AND HIS CIRCUS

Another comedy about Dodo, the clown, by Conrad Seiler. In three acts. Simple set. 17 parts and extras if desired; may be all girl, all children, all adult or mixed. Books \$1.25. Royalty, \$15. Well liked by audiences.

ALICE IN WONDERLAND

Alice Gerstenberg's dramatization which was produced professionally in Chicago and New York. 20 with extras. In three acts. Books, \$1.25. Royalty, \$25 with admission; \$15 without.

THE KNAVE OF HEARTS

Delightful one-act comedy by Louise Saunders. 15 parts. Books, 85c. Royalty, \$10.00 with admission; \$5 without.

A descriptive play catalogue will be sent on request.

LONGMANS, GREEN AND CO.

119 West 40th Street, New York 18

Music Some months prior to the production we contacted Michael Todd for permission to use the orchestration parts adaptable to our production from his original score as yet unpublished. We were refused because only one score was extant and they feared it might be destroyed. We were pleased with the inclusion of the friendly note wishing us every success in our undertaking. In the end we used Victor Young's *Around The World Overture* as the theme note and selected variations from printed orchestrations serving to set the mood for the respective scenes. Guenther's Folk Dance Suite proved most helpful and other selections such as Song of India, Orientale, William Tell Overture, Early California, Fiddl'osophy, etc. probably served our purposes better than the original tract.

Costuming Again a sophomore girl Elizabeth Karl, took charge of the costume organization. Getting together some three hundred costumes is a herculean task. To ease the situation we sent out a plea for help and all of La Crosse responded with period costumes invaluable beyond expectation.

Make-up If any one of the staff deserved credit it was Sister Carola, F.S.P.A. who undertook make-up direction. In line with the hours of practice set for the actors, forty make-up artists specialized in small groups on the various nationalities. Magazines were searched for authentic pictures, make-up charts and techniques studied until the final result was nothing less than professional perfection. Every member of the entire cast was made up as an individual as to age and nationality from start to finish. The artists first practiced on each other and then on the actual character until they were sure of the best technique to use with each one.



Costumes

On the American Stage
over a CENTURY

Send for illustrated
Costume Plot NOW!

VAN HORN & SON
THEATRICAL COSTUMERS

232 N. 11th ST., PHILA. 7, PA.

BROADWAY
COSTUMES

at

REASONABLE

PRICES

AMERICA'S

MOST

EXPERIENCED

THEATRICAL

COSTUMERS

Staging The thing that most astonished the audience was the fact that twenty-six scene changes could take place so quickly and effectively as not to stall the show in any way. This was made possible because of the auditorium's fly system and the excellent coordination of the back stage group under the direction of Sister Antolene, F.S.P.A., another indispensable helper.

The script we had intended to use was written to stage the play in the style of *Our Town* with two stage girls carrying on small set pieces while their conversation tied the plot of the play together. We retained the stage girls who served their purpose well when the crew could not get all of the lighter sets on within the time allotted. However, with the addition of dances it was decided that much of the beauty of the production would be spoiled without scenic background. Realizing the impossibility of attempting to paint so many sets, it was decided to order 40' by 20' drops depicting Paris, Spain, a Jungle, China, and the Rocky Mountains. The San Francisco set was the only one actually constructed outside of the Reform Club which was suggested by means of pillars on an elevation against a black drop together with period furniture.

The boat scenes were portrayed with the stage for the deck, a front railing and a blue sky drop. Scene changes were made possible by re-writing the script as in the original Jules Verne's novel where frequent glimpses are given the reader of the bankers and other Londoners surmising on the impossibility of Fogg returning to London on time. A scrim was rented for this purpose and was most effective. Two London street lights, one on either side of the stage marked the transition from one to the other and kept the plot intact.

A unit stage set was used throughout that no platforms would have to be moved. Suggested realism was used as the basis of design. The stage crew moved heavy sets while actors, whenever possible, carried on small props and again removed them during the black-outs.

The balloon scene had been the one most generally doubted, but the applause of the audience was more than ample assurance that it had succeeded. Those of you familiar with the fly system know that pulling over three hundred

pounds requires a dangerous amount of weights. A block and tackle is probably the only answer and time did not permit setting the stage for its operation. The final plan used was really quite simple and really amounted to optical illusion and back stage coordination. An imitation balloon, a little better than a half sphere, was painted on a flat surface with a three dimensional effect and mounted on a fly rod in such a way that the valance cut off the upper half. Actual ropes hung down on which to attach the basket-like container made strong enough to lift Fogg and Passepartout. During the few minutes the London scene was being enacted the balloon was lowered and the basket attached by means of a ladder which was left on stage as the official means of climbing into the balloon. The back drop was a Parisian street scene. When the scrim opened, interested Parisians were viewing the balloon, Fogg came on stage seeking a means of transportation. The balloon was purchased and in spite of night coming on, he and Passepartout were helped aboard amid enthusiastic shouts, throwing of kisses, gifts, band playing, etc. As the lights gradually dimmed for night the bystanders waved walking toward the balloon until under it when they gradually turned and walked backward off the stage. By the time the last Parisian had disappeared the black-out was complete; the Parisian drop was raised and the morning opened upon the balloon suspended in mid-air with the two voyagers drinking a toast to the success of their flight with the scrim closing off the scene.

Curtain Call We dared the final impossible by having the entire cast appear for the curtain call. The stage couldn't possibly hold that number and so they were lined up on each side, single file, according to nationality portrayed. When the final curtain was pulled they walked across front stage from one side to the other and down into the audience and out two side doors. When the last ones had left the stage the scrim opened on the leads.

Programs The programs were designed by Sister Julia Ann, our Aquinas journalist, and were quite unique being in the form of an AQUINAS NEWS special with patrons, characters, production staff, etc. forming head lines. If any directors are interested in receiving a copy write to Sister M. Theodata now teaching at DePadua High School, Ashland, Wisconsin.

In closing this article, it is only fair to say that it was due to the splendid cooperation of the Aquinas faculty and student body that so elaborate a production was possible. Our first dress rehearsal at the Vocational Auditorium was one of the most disastrous demonstrations of frustrations I have ever gone through. After the first scene there was no choice but to stand on the stage and cue in every unit. After four hours we were forced to discontinue. Every one present realized the situation, but there was nothing to be done but hope that God would see us through. Students almost miraculously rallied to help out wherever they could. Student managers assigned cast callers on their own; re-marked scripts for cues. A special night practice was called for two hopelessly weak scenes. Lights were re-focused; new scene positions assigned. The next performance went through from start to finish in two hours and a half. How, I'll never know. From then on, playing time was approximately two hours and fifteen minutes with each performance gaining new sparkle and life. Teen-agers can do it if given the opportunity.

NEW!

NEW SIZE CINABEX

24 x 54
(Double regular size)

NEW DISCOUNTS:

LIGHTING EQUIPMENT
LAMPS

NEW SIZES COLOR SPRA

5 oz. Can—\$2.00
10 oz. Can—\$3.00 (Silver)

NEW FREE GOODS
OFFER
WITH INITIAL
ORDER

Free Catalogue Digest

PARAMONT
COSMETICS & THEATRICAL
SUPPLIES

242 West 27 Street, N. Y. 1, N. Y.

RESEARCH COMMITTEE PERSONNEL

CAREER GUIDANCE

Sr. Evelyn Marie SSND, Chairman, Institute of Notre Dame, Baltimore 2, Maryland; Sr. Ann Monica, Schulte H.S., 2901 Ohio Blvd., Terre Haute, Indiana; Michael Flanagan, De Andreis H.S., 4275 Clarence Ave., St. Louis 15, Mo.; Claire Winkler, Little Flower Catholic H.S., 10th & Lycomong St., Philadelphia, Pa. and St. Huberts Catholic H.S., Torresdale & Coltman, Philadelphia, Pa.; Mary G. Crawford, Marywood School for Girls, 2128 Ridge Avenue, Evanston, Illinois; Evie McElroy, St. Joseph Academy, 3200 Grand Ave., Des Moines, Iowa; Sr. M. Magdeline, Mt. St. Benedict Academy, Crookston, Minn.

CHILDRENS' THEATRE

Sr. M. Felice, C.S.J., Chairman, College of St. Teresa, 5600 Main Street, Kansas City, Mo.; Sr. M. Avila, Marygrove College, 8425 W. McNichols Rd. Detroit 21, Michigan; Robert P. Neenan SJ, Kingsmark Jr. Theatre, 7400 Western Ave., Omaha 14, Nebraska; Mrs. Frances Carey Bowen, Children's Educational Theatre of Maryland, Inc., Baltimore, Md.; Sister Marie Fleurette, I.H.M., Immaculate Heart College, Los Angeles, California; Miss Carmelita Schmelig, Frontbonne College, St. Louis, Missouri.

COLLEGE COMMITTEE

Sr. Leandra, O.S.F., Chairman, The Cardinal Stritch College, Milwaukee, Wisconsin; Mr. George Perry, Marywood College, Scranton, Pa.; Mr. Howard B. Lord, Saint Mary's College, Notre Dame, Indiana; Sister M. Xavier, Clarke College, Dubuque, Iowa; Sr. M. Avila, Marygrove College, 8425 W. McNichols Rd., Detroit 21, Michigan; Rev. Leo Lanphier, University of San Diego & Univ. H.S., Alcala Park, San Diego 10, California; Sister Mary Olive, S.P., St. Mary-of-the Woods College, St. Mary-of-the Woods, Indiana; Rev. Robert Johnston, S.J., St. Louis University, 3650 Lindell Blvd., St. Louis, Mo.

COMMUNITY THEATRE

Miss Mary C. Hartigan, Chairman, Chicago Community Theatre, Inc., 410 S. Michigan Ave., Chicago 5, Illinois; Evie McElroy, St. Joseph Academy, 3200 Grand Ave., Des Moines, Iowa; Mark D. Sullivan, 7207 Forest Rd., Hyattsville, Md.; Rev. Robert Johnston, S.J., St. Louis University, 3650 Lindell Blvd., St. Louis, Mo.

GRANTS & SCHOLARSHIP COMMITTEE

Sr. Mary Immaculate, S.S.J., Chairman, St. Joseph's Academy, Wheeling, West Virginia; Miss Patricia Bradley, Vice-Chairman, St. Louis University, 3650 Lindell Blvd., St. Louis, Mo.; Therese Marie Cuny, Academy of Our Lady, 2644 Lawndale Ave., Evanston, Illinois; Daniel Rodden, De LaSalle College & Villanova University, Villanova, Pa.; Sister M. Georgia, Dean, Rosary Hill College (Buffalo), 4380 Main Street, Snyder, New York; Rev. Francis Gilligan, O.S.A., Malvern Preparatory, Malvern, Pa.

HIGH SCHOOL COMMITTEE

Sister Mary Pious, Ad. P.P.S., Chairman, St. Teresa Academy, 25th Street & Ridge Avenue, East St. Louis, Illinois; Sister M. Janet, O.S.B., Vice-Chairman, Regis High School, Eau Claire, Wisconsin; Sister M. Consilia, I.H.M., St. Anthony's High School for Girls, 620 Olive Avenue, Long Beach 12, California; Brother Julius, F.S.C., Christian Brothers College, 6501 Clayton Road, St. Louis, Missouri; Margaret O'Rourke Barton, St. Mary's Central Catholic High School, Milford, Mass.; Sister M. Pious, R.S.M., Our Lady of Mercy High School, 1437 Blossom Road, Rochester, N. Y.; Sister Ann Monica, S.P., Schulte High School, 2901 Ohio Blvd., Terre Haute, Indiana; Brother Gordian of Jesus, St. John's College, 1225 Vermont Ave., N.W., Washington 5, D.C.; Sister M. Celeste, C.S.J., St. Mary High School, 311 E. Central Avenue, Wichita, Kansas

NATIONAL & OVERSEAS TOURING

Richard Duprey, Chairman, Theatre Director, Villanova University, Villanova, Pa.; Dale O'Keefe, Mount St. Mary's College, 12001 Chalon Road, Los Angeles 49, California; Evie McElroy, St. Joseph's Academy, 3200 Grand Ave., Des Moines, Iowa; Michael Flanagan, De Andreis H.S., 4275 Clarence Ave., St. Louis 15, Mo.; Rev. Leo Lanphier, University of San Diego & Univ. H.S., Alcala Park, San Diego, California.

RELIGIOUS DRAMA

Natalie E. White, Chairman, Wheeling College, 22 Lenox Ave., Wheeling W. Va.; Sr. M. Magdeline, Mt. St. Benedict Academy, Crookston, Minn.; Mrs. Christopher Wyatt, 310 E. 50th Street, New York 22, New York; Rev. Robert Johnston, S.J., St. Louis University, 3650 Lindell Blvd., St. Louis, Mo.

SEMINARY THEATRE

Rev. Clarence M. De Runtz, Chairman, Pontifical College Josephinum, Worthington, Ohio; Robert P. Neenan, S.J., Creighton Prep. High, 7400 Western Ave., Omaha 14, Nebraska; Rev. J. P. O'Donnell, Quigley Prep. School, 103 E. Chestnut St., Chicago, Illinois; Rev. John Boyle, S.J., Bellarmine College, Plattsburg, New York; Rev. Malachy Higgiston, SDS, Mother of the Savior Seminary, Blackwood, New Jersey.

CATHOLIC RADIO-TV PROGRAMS AVAILABLE FOR LOCAL STATIONS

NCTC often receives inquiries concerning available radio and TV scripts. The following list has been prepared by the Catholic Broadcasting Association of which NCTC is an Associate Member. We urge you to make an effort to place these programs in your local stations. Permission of your respective Chanceries would, of course, be necessary.

AVE MARIA HOUR: radio. Write Ave Maria Hour, Graymoor, Garrison, N. Y., half-hour drama, lives of saints, etc. Since 1935, on about 400 stations.

HOUR OF ST. FRANCIS: radio, television. Write program at 218 E. 12th St., Los Angeles 15, Calif. 15 min. radio drama, Hollywood stars, many subjects, catalogue available. On 7½ IPS tapes or LP's 28 radio dramas in Spanish also. Films for television, on hundreds of outlets.

HOUR OF THE CRUCIFIED: radio. Write program at Passionist Monastery, W. Springfield, Mass. 30 min. of music (specially recorded fine choirs) editorials, sermon, prayers, arranged in short segments. On tapes. Carried by Armed Forces and hundreds of other stations. Copies of talks available gratis.

SACRED HEART PROGRAM: radio, television. Write program at 3900 Westminster Place, St. Louis 8, Mo. 15 min. program of music, prayer, sermon, music. Over 1200 stations. 15 min. films for TV on about 100 stations now. Radio can be had for weekly or daily programs. Radio available in Spanish and French.

THE BRIDGE: radio. Write the program at Carmelite Monastery, 55 Demarest St., Englewood N. J. Produced by Matt Talbot League. 30 min. dramas relative to problems of alcoholism. Non-sectarian.

All the above are continuous series, available free to studio.

For information on programs produced over networks, not placed locally, write: NCCM, 1312 Massachusetts Ave., NW Washington 5, D.C., about Catholic Hour (NBC), Christian in Action (ABC), Church of Air (CBS), Lamp Unto My Feet (CBS-TV), and Look Up and Live (CBS-TV). Write: Marian Theater, 7201 Sunset Blvd., Hollywood 46, Calif. about Marian Theater (MBS), Family Theater (MBS).

Reprinted through the courtesy of the Catholic Broadcasters Association, 4 Brandywine Boulevard, Wilmington, Delaware. (Dorothy Arther, Sec.-Treas.)

NIA NORTHWESTERN THEATRE ASSOCIATES

A CENTRALIZED SOURCE OF SUPPLY FOR THE NON-PROFESSIONAL THEATRE

SPOTLIGHTS GREASE PAINT SCENE PAINT
LAMP BULBS CREPE HAIR CANVAS-MUSLIN
GELATINE SPIRIT GUM STAGE BRACES

1000 Foster St. Evanston, Ill. GR. 5-5351

WORTH NOTING

✓ The Marycrest Players of Davenport, Iowa, premiered *May I Present*, a social farce by the Marycrest director and past-President of NC-TC, Charles Costello in collaboration with Everitt Quinn, a Chicago architect, recently. Mr. Costello has written many plays, among them the well-known *Padre Carillo*.

✓ The Mobile Theatre Guild produced *The Barretts of Wimpole Street* as their December offering under the direction of Father Anthony Zoghby. The production featured the first use of a new giant cyclorama. In January, the Guild produced *The Matchmaker*, and *The Ballad of Maude Malone*, a musical with an original score by Clem Toca and choreography by Mary Lou Sheffield Noletto.

✓ Mount St. Mary's College in Los Angeles recently produced Robinson Jeffer's *Medea*, and the editors of the school newspaper, *The View*, took time out to prepare a special edition heralding the opening night. Further, all first-nighters wore semi-formal dress and an invitational reception was held in the Lecture Hall following the performance. Czarina Huerta starred as *Medea*.

✓ The First ANTA Assembly will be held in New York City this month from the 15th through the 18th at the Hotels Astor and Manhattan. Featuring Panel Discussions on lighting, design, playwrights, directing, and many other categories, the Assembly will also offer a costume style-show luncheon and a theatre-ticket package that includes seats for a *A Touch of the Poet*, *J. B.*, *The Pleasure of His Company*, and an off-Broadway show.

✓ The United Nations Association of Los Angeles has announced its first annual One-Act Playwrighting Contest offering a total of \$850.00 in prizes for the best one-act plays on the theme: The work and ideals of the United Nations in Human Drama. Judges will be Robert Anderson, William Inge, Paddy Chayefsky, Emmet Lavery, and Dore Schary. The closing date is June 1, 1959; and full information can be secured from UNALA, 5110 Wilshire Boulevard, Los Angeles 36, California.

✓ St. Joseph Academy in Wheeling, West Virginia, has the youngest TV producer in the world. Miss Patty Adams, who recently played Cuthman in Sister Mary Immaculate's production of *Boy With A Cart* (Catholic Theatre, January), has been producing a show after school hours for the Hub, department store in Wheeling. Recently LIFE magazine sent in a score of photographers to cover the story of the only all-student show on television.

✓ *Brighten Every Corner*, NCTC Festival Play, received its television debut over station KTVH in Wichita in December. In reviewing the play, Father Robert Watson of the Advance-Register said: "Once in a great while there appears in our midst a high school play that gives lie to the claim that all high school plays tend to be mediocre. This writer had occasion to see such a play produced by the Mt. Carmel Academy Players recently. Like all good things, *Brighten Every Corner* should be shared by all . . ." (See Cover)



**EAVES
COSTUME
RENTAL**

**COMPLETE
COSTUMES**
from \$5.00

FREE

- Costume Plot
- Money Saving Suggestions
- Information and Forms

Send Today!

F. O. B.: N.Y.C. • No Extras

a specialized rental service for - Schools - Colleges - Little Theatres - Clubs
Lodges - Church Groups - and all other non-professional groups

EAVES COSTUME COMPANY, INC.

Eaves Bldg. 151 West 46th St.
N.Y. 19, N.Y. Plaza 7-3730

Dear Mr. Herman:

On receiving word from you that I had been elected to the Catholic Playwright's Circle, I cast about for some way to be of help to the members I have never met. The only good way that suggested itself will probably sound unorthodox: I would like to share with the members some of my ideas for new plays.

A foolish thing to do? Perhaps. I have, however, far more ideas than time for writing, and the important thing is not that I should write but that good plays be written. Besides, what does a person give away who suggests that "My Summer Vacation" is a splendid working title for a composition? Any member of the Catholic Playwrights Circle, therefore, may use any of the following ideas for a play of his own.

1. An absorbing character study could be made of Jacques de Molay, the last Grand Master of the Knights Templars. To avoid torture, he confessed to crimes never committed and witnessed the suppression of the entire Order without rising to its defense. He recovered his courage at a truly dramatic moment, however, and was therefore burned at the stake by order of Philip the Fair. Cf. The Catholic Encyclopedia under "Templars".

2. Someone could write a reverently humorous comedy on the eccentricities of Abbot Pinufius, who ran away from one monastery to practice humility in another. Cf. Vol. 2 of Practice of Perfection and Christian Virtues by Rodriguez, S.J.

3. An idea for Sisters: We know that a convent is certainly not a hideout for frustrated lovers with broken hearts, but what would happen if a girl disappointed in love were to think so? What if she entered a modern convent in order to hide her sorrows from the world and to share it with those who would surely understand--that is, with all the Sisters who have also been frustrated in love? I am not suggesting a piece of vocation propaganda; as such a situation is almost ridiculous, it best lends itself to comedy. Of course, there is always the life of St. Hyacintha Mariscotti.

AN OPEN LETTER TO CIRCLE PLAYWRIGHTS

4. Perhaps a drama about the American Revolution could center around the colorful character of Baron von Stueben. He was probably the only imposter in history who deserves gratitude from the very nation he deceived. Cf. Catholic Digest. Sept. 1952; Milwaukee Journal, May 18, 1952.

5. If the Sandman were developed as a sympathetic character, he could be the guide for any number of adventures in either a play or a musical for children.

The rest of my ideas are either too far advanced to be put down in a few words or too vague to be taken seriously. The vague ideas are possibly the more important, since they are capable of inspiring more than one play. Such a play might demonstrate that sin is the greatest of evils; that God can bring good out of evil; that Providence has many disguises; that curiosity should be classed as a virtue; and so forth. It might take years to stumble upon a concrete plot for abstract themes like these, but constant pondering will have given the themes depth and maturity in the meantime.

There are, finally, ideas that cannot be shared short of artistic expression--sudden insights that involve the whole man and cannot be expressed, therefore, outside of a medium that can evoke an entire response in return. The drama, of course, is just such a medium, and I hope that every playwright with a soul-shaking insight finds ability someday to express it.

John O'Connor, S. D. B.

r
I

e
s
r
c
f

d
r
o
,
e

t
.

-
d
e
-
I
t
e

l
y
.

e

s
-
t
:
:
:
s
y

-
,
f
-